CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers

Serial numbers: Each title is given a seven-figure serial number in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright, microfiche edition: Arts Council of Great Britain and Chadwyck-Healey Ltd, 1975

Technical data:

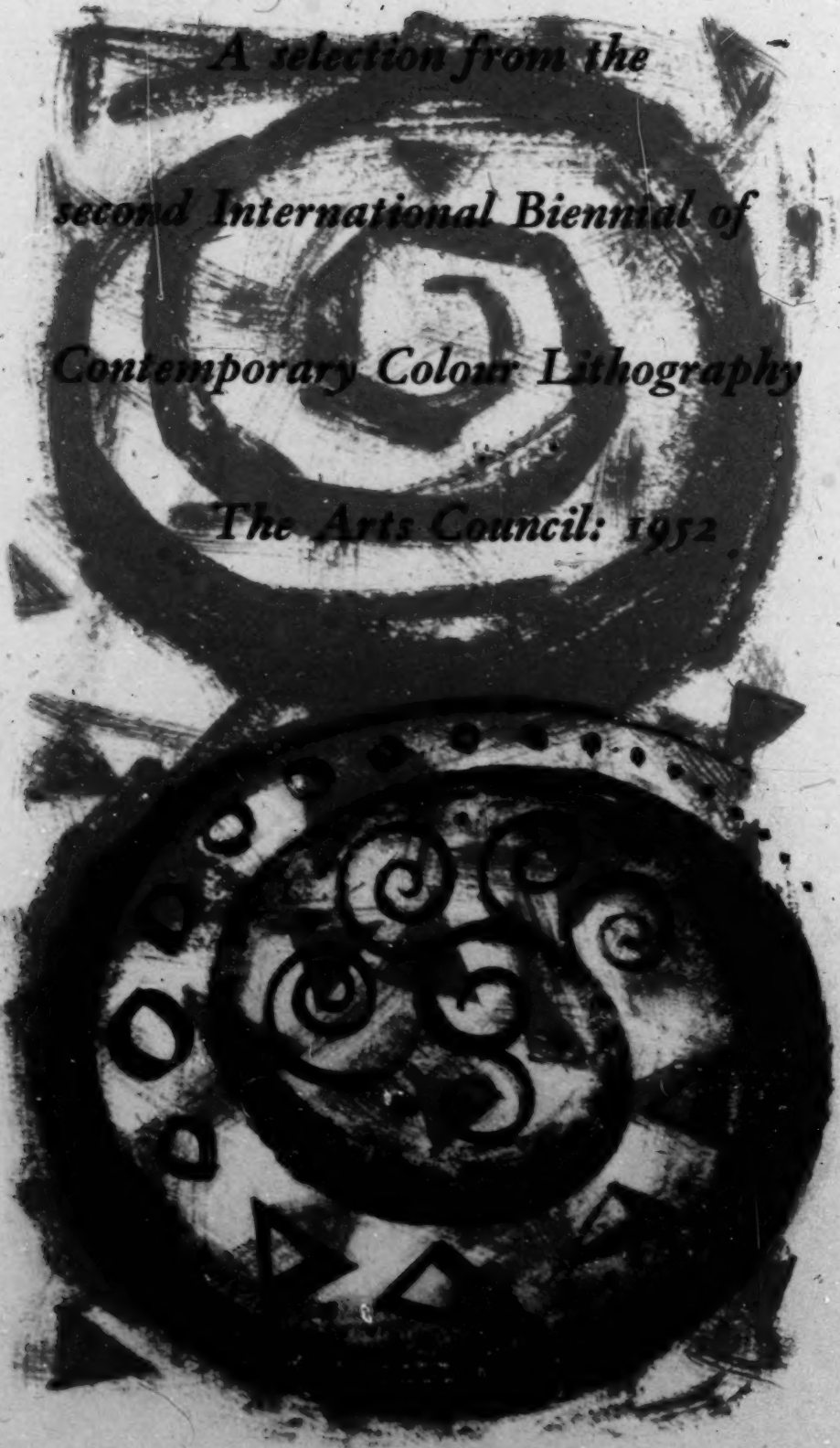
Producing laboratory: Micromedia Ltd, Kidlington, Oxford.

A selection from the

second International Biennial of

Contemporary Colour Lithography

The Arts Council: 1952



Second International Biennial

of

CONTEMPORARY COLOUR LITHOGRAPHY

from

Cincinnati Art Museum

The Arts Council/*1952*

FOREWORD

It is an indication of the widening interest in lithography, on the part of both artists and public, that this subtle and delightful art now has its own *Biennale*. For this exhibition is a selection from the second International Biennial of Contemporary Colour Lithography organised by Mr. von Groschwitz, Curator of Prints at the Cincinnati Art Museum, to whom a great debt of gratitude is due for his courtesy in making these prints available. No less than sixteen countries are represented and the exhibition consists entirely of colour lithographs, a sign that painters are once again finding an outlet in a medium to which Bonnard, Vuillard, Toulouse-Lautrec and the other *peintres-graveurs* of France gave such lustre at the turn of the century. Indeed one can go further back, for almost every painter in France of any standing from Delacroix to Picasso has also been a lithographer, and every British contributor to the exhibition is known primarily as a painter, or a sculptor-draughtsman. It is a tribute to the potential qualities of this minor art that from its humble origins as a merely reproductive process it has become virtually a branch of painting. This is no doubt in part due to the wide range of effects of which the process is capable, for it is no mere reproduction deadened and diluted in the making which comes off the stone or grained plate, but a multiplied original reflecting the artist's very touch, be it in pen, pencil, chalk, or brush.

The variety of effects and the vitality of the medium are admirably illustrated in this group of prints, and so too are the different national characteristics—the afterglow of the school of Paris; the American pre-occupation with abstraction; the eternal Mediterranean grace of the Italians; the turbulent expressionism of Germany and Central Europe; the romantic, lyrical adaptations of

things seen and intensely felt, which English artists are destined to create. Here, too, one is conscious of the prevailing division between the representational and the non-objective which coexist in all the arts everywhere today.

A selection covering so wide a field on so restricted a scale implies inevitable omissions, but the whole aim of the exhibition was that it should be broad in representation and contemporary in its content. In fact all the prints were made since or shortly before January 1950.

PHILIP JAMES

The Council wish to thank all owners who have kindly lent prints for this exhibition. Where the name of an owner is not given below, the print has been supplied by the artist.

LIST OF LENDERS

Stedelijk Museum/*Amsterdam*/**nos. 35, 36, 37, 38, 39**
George Binet Print Collection/*Brimfield, Mass*/**no. 30**
Cincinnati Art Museum/**nos. 1, 2, 4, 5, 7, 8, 9, 10, 13, 14, 16, 17-20, 23-29, 31-38, 41-44, 51, 54, 58, 61, 64, 66, 68, 74**
Redfern Gallery/*London*/**nos. 52, 53, 55-57, 59**
Curt Valentin/*New York*/**nos. 11, 12, 15**
Wittenborn & Co./*New York*/**no. 50**

The Council is also grateful to

Stedelijk Museum/*Amsterdam*
Royal Museum of Fine Arts/*Copenhagen*
Norwegian Ministry for Foreign Affairs/*Oslo*
National Museum/*Stockholm*

for kindly arranging loans from their respective countries.

CATALOGUE

BELGIUM

1/**Jan Cox**/*Head of a Boy*

2/**Frans Dille**/*Korea*

CANADA

3/**Frederick Hagan**/*The Gardener*

DENMARK

4/**Folmer Bendtsen**/*Back Yard with Children at Play*

5/**Asger Jorn**/*Return to the Detested City*

6/**Mogens Zieler**/*Indian Corn*

FRANCE

7/**Jean Arp**/*Composition* (I)/1951

8/**Nicolas De Stael**/*No Title*

9/**Louis Favre**/*Dutch Spring*

10/**Leon Lang**/*Peonies*

11/**Henry Laurens**/*Reclining Nude*

12/**Fernand Leger**/*Two Faces*

13/**Leo Marchutz**/*Procession*

14/**Jean Marzelle**/*Fisherman*

15/**Andre Masson**/*Woman Reading*

16/**Andre Minaux**/*Church of Vaux sur Lunain*

17/**Pablo Picasso**/*Departure*

18/**Gustave Singier**/*Provençal Interior*

19/**Jacques Villon**/*Armchair*

CHINA (living in France)

20/**Zao Wou Ki**/*The Sea*

GERMANY

21/**Otto Dix**/*Veronica's Veil*

22/**Peter Kleinschmidt**/*Pilate*

23/**Karl Kluth**/*Bellowing Cow*

24/**Arvid Mather**/*Two Tigers*

25/**Georg Meistermann**/*Fish Symbol*

26/**Ernst Wilhelm Nay**/*Composition in Red*

27/**Karl Rodel**/*Zebu*

28/**Bernard Schultze**/*Composition in Grey*

INDIA

29/**Kantilal Rathod**/*A Sanskrit Verse*

ITALY

30/**Massimo Campigli**/*The Weaver*

31/**Alberto Magnelli**/*Abstraction* (2)

32/**Marino Marini**/*Acrobat with Horses*

33/**Antonio Music**/*Profile*

MEXICO

34/**Rufino Tamayo**/*Man with Watermelon*

NETHERLANDS

35/**C. A. Constant**/*Cat*

36/**Daniel Den Dikkenboer**/*Warrior*

37/**Valdemar H. Elenbaas**/*Red Moon*

38/**Gust Romijn**/*The Nameless*

39/**Jan Wiegers**/*Lago Maggiore*

NORWAY

40/**Ernst Magne Johansen**/*Café*

41/**Guy Krohg**/*The Magi*

PERU

42/**Fernando Szyszlo**/*From "Homage to Vallejo"*

SPAIN

43/**Oscar Dominguez**/*Abstraction in brown and yellow*

44/**Joan Miro**/*Two Faces*

SWEDEN

45/**Olle Bonnier**/*Winding White*

46/**Roland Kempe**/*Corrida*

47/**Acke Oldenburg**/*Rabbit Cage*

48/**Pierre Olofsson**/*Dancing Spot*

49/**Nils Wedel**/*Between Day and Night*

SWITZERLAND

50/**Robert S. Gessner**/*Amusement Park*

51/**Gottfried Honegger**/*Number 9*

UNITED KINGDOM

52/**Prunella Clough**/*Still Life on Modelling Stand*

53/**Robert Colquhoun**/*Masked Figures and Horse*

54/**William Gear**/*Black and Orange Composition*

55/**Robert MacBryde**/*Woman with Drum*

56/**Henry Moore**/*Illustration for Goethe's "Prometheus"*

57/**John Piper**/*Stone Wall at Anglesea*

58/**Ceri Richards**/*Interlude in Baroque*

59/**Graham Sutherland**/*Articulated Forms*

UNITED STATES

60/**Emilio Amero**/*Fiesta*

61/**Will Barnet**/*Awareness of Dawn*

62/**Jean Charlot**/*Hawaiian Drummer*

63/**Eleanor Coen**/*The River*

64/**Ralston Crawford**/*Third Avenue Elevated, No. 1*

65/**Arthur Deshaies**/*No 2*

66/**Max Ernst**/*Masks*

67/**Albert W. Heckman**/*Industrial Theme*

68/**Max Kahn**/*Ride by the Black Moon*

69/**Russell T. Limbach**/*Winter, 1951 (Trees in Blue Violet)*

70/**Nathan Oliveira**/*The Arena*

71/**Jack Perlmutter**/*Reflections at Night*

72/**Orrel P. Reed, Jr.**/*Study for a Turbogenerator, No. 2*

73/**E. Burton Stillwell**/*Bridgescape*

YUGOSLAVIA

74/**Riko Debenjak**/*Hive-Ends, No. 3*

Printed by *Benham and Company Limited*
Cover drawing by *Doreen Roberts*